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Capitol
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NEWS





BABY, IT'S COLD—even in California. Marilyn Monroe models a quilted parka, just delightful, she thinks, for wiener bakes at the beach in January. A one-time singer, born in California, Marilyn now is a dramatic actress at 20th-Fox. Maybe you saw her in "All About Eve."

Dave Dexter's Surface Noise

CAPITOL NEWS

CAPITOL NEWS

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This Was News — New Year's Day, 1941

Some said he had flipped, hiring an unknown, but Charlie Barnet defied his managers and snagged Lena Horne to work with his band. She was called Helena then. . . . The nation mourned for Hal Kemp, who died in a car crash near Macaulay, Cal., just four days before Christmas. . . . Frank Sinatra, Stafford, Connie Haines and the Pied Pipers were singing Tom Dorsey's band at the Meadowbrook in Jersey, but Tom was far from satisfied. He took on another canary, who today known as Marie McDonald of the films. . . . Bunny Berigan's attempt to revive "Peg O' My Heart" on a record flopped—he was six years too soon with it. . . . The ASCAP-BMI imbroglio was keeping the air filled with old public domain and third-rate songs—a really despairing time for all who love music.

Artie Shaw, red hot, drew \$10,000 a week in theaters and was featured on the Burns & Allen show. . . . Stan Kenton defied his managers and deserted the piano chair in the Earl Carroll pit band to start planning his own outfit for the following June. . . . And latch onto Lionel Hampton, interviewed by Down Beat in Vancouver, for asserted that swing was dying. "I don't want to be in on the funeral," Hamp said. "I'm going to get me the sweetest band on this continent. I'm hiring three fiddles."

Benny Goodman employed Cootie Williams, Fletcher Henderson, Charlie Christian and Helen Forrest, and he's never let his gang as great in the 10 years that followed. . . . The Moderns joined Glenn Miller, who was even bigger than Shaw and Goodman at the box-office. . . . Vaughn Monroe, at the Boston Store, had a jumping dance band which featured, along with trumpeters Al King, Bobby Nichols and Dino Digeano, Trumaine Vaughn Monroe!

Bing Crosby won all the polls as the favorite male crooner. . . . you know how the gals ranked? Helen O'Connell was first, followed in order of popularity, by Billie Holiday, Dinah Shore, Helen Forrest, Mildred Bailey, Marion Hutton and Ginny Simm. Doris Day was ranked 19th and Peggy Lee, Kay Starr, Margaret Whiting and Jo Stafford went unplaced. . . . Don Byas just took Count Basie at the New York Apollo. Took over the tenor chair of a guy named Lester Young, who had only helped make Basie's combo one of the best in 25 years.

The big songs included "Frenesi," "I Hear a Rhapsody," "I'll Be Home," "Down Argentine Way" and "Practice Makes Perfect." . . . the smart money said Woody Herman would have the "best band of the year," which he did, in my book. . . . Les Brown was starting, and so were his musicians, but they never once considered taking in the towel. . . . The armed forces had taken a few musicians, but Pearl Harbor was still eleven long months in the future.

Yep, if I knew then what I know now. May 1951 be the

Oops! Kenton Insists 'Innovations' Will Tour

Stan Kenton helped dissolve the snow and ice of the December blizzards when he got on the telephone in December and warmed up the wires with a call to the Cap News offices in Hollywood. "That story," he yelled, "on page 3 sounds like I've junked our 1951 'Innovations' tour with a concert orchestra, and it's dead wrong. We are definitely going out next Sept 15, with even more fiddles than we used last winter and with even more ambitious music.

"Put this in your sheet," Kenton ordered. "We have already sent out \$3,000 in advance money to rent the halls in which we'll do our concerts. And we intend to have a better tour than last year's. Make it plain—I have NOT junked the concert orchestra."

Stan's dance band—he admitted he was still leading one—will open at the Hollywood Palladium on Feb. 20 instead of in March as previously announced. And Dave Dexter of the Cap News hopes big Stanley has cooled off by then.

21 In Latest Barnet Band

Charlie Barnet popped up with another gimmick in Hollywood last month, and he's convinced he has, at long last, found a startling new orchestral style. The Mab is leading another new band, this time a huge aggregation of 21 musicians. And the gimmick, as he calls it, is voicing a soprano sax with a string section. Barnet waxed his first records with the new group on Dec. 4 for Capitol, and Carlos Gastel signed on as personal manager of the new Mab mob a few days later. In recent months, Barnet alternately fronted small, large and in-between bands. But this one, he says, "is it."



Andy, Della Russell Lock Their California House, Move East

Because of the acclaim given their act in New York radio, theater and television circles last fall, Andy and Della Russell zipped back to their California home last month, packed their wardrobes, locked the door of their big Encino house, and returned to New York for a "visit" which may extend to "a year and maybe longer."

is really jumping these days. We'd be crazy not to go back there—we have no idea when we'll return to the west coast."

Allen Takes The Freshmen East

The Four Freshmen were selected by Steve Allen to accompany him to New York and be featured on Allen's new CBS TV show. Bob Hopkins took Allen's post with KNX in Hollywood, a midnight humor session which Allen, in three years, built into one of the top programs west of Chicago. The Freshmen, who record for Capitol, will provide music for Steve, who plays a batch of 88 himself.

Both Andy and Della have lived in California all their lives. But, as he points out, "New York



The Russells
They've moved to New York . . .



DOROTHY SHAY soon will have her chance in films. The sophisticated hillbilly from Florida has been signed for a fat, important leading role in "The Real McCoy" which goes into production late in January at Universal-International Studios.

Miss Shay will share billing, of course, with Abbott and Costello, the stars. They get involved in what the studio describes as a "very funny" Kentucky mountain feud. Charles Lamont will direct; Howard Christie is the producer. Miss Shay will take time out from her nitery and recording commitments to face the cameras.

Doris Day is announced by the brothers Warner as having snagged the Helen Morgan role in "The Helen Morgan Story" due to roll soon at WB Studios. Producer will be Robert Arthur. The late Miss Morgan was one of the great pop singing stars of the 1920s and early 1930s.

Dean Martin is back in Hollywood with his buddy, Jerry Lewis, for film-making under Hal Wallis Productions' banner. Picture started Dec. 4 with Hal Walker directing. Martin will sing at least three songs.

Walter C. McKay's suit against Peggy Lee and Dave Barbour, charging their big "Manana" hit was lifted from his earlier "Laughing Song," was thrown out of court last month in New York Supreme Court by Judge Isidor Wasservogel. McKay could offer no proof that "Manana" infringed upon his composition.

A heart attack stopped Allan Jones on his British tour. He has cancelled future bookings and may soon return to the U. S. A. for treatment.



SAID BY Vido Musso himself to be "the best I ever blew," two spanking new sides featuring Musso's monstrous tenor pipings with Stan Kenton's dance band are being released by Capitol this month. The titles are "Pagliacci" and "Santa Lucia," and both, according to Kenton, are destined to make history. Gene Howard made this dramatic photograph on the session which produced the reunion of Vido's horn and the Kenton krew.

Henderson Weds Faye Emerson

Bandleader Skitch Henderson, who also spins records over a New York radio station, was honeymooning with his bride of Dec. 12, Faye Emerson, after a double marriage ceremony which included rituals in Cuernavaca, Mexico, and New York City.

Mrs. Henderson, prominent in her own right as a television star in New York, previously was wed to Elliott Roosevelt.



JOE VENUTI In Down Beat Magazine

"Most of the so-called great jazz musicians are just imitators. The only important ones are the creators—the ones who create their own styles with their own ideas . . . Duke Ellington, the original Goodman band, Glenn Miller—I'd even include Guy Lombardo. And Stan Kenton. They were, and still are, great because they created original styles of their own. . . . There's your answer to what's wrong with music today. It's been taken over by musicians who have no creative ability of their own, so they imitate those who have."

MARGARET WHITING On Steve Allen's Show

"I find television very educating. Every time someone turns on the set in our house, I go into the other room and study classical records."

HILDEGARDE In Time Magazine

"What do you people expect? Lily Pons? Well, all you are getting is a chanteuse from Milwaukee . . . I know I'm not pretty, but I got pep."

GORDON MacRAE In Erskine Johnson's Column

"My wife is the talent in this family. When you meet her, you meet me. . . . I've got four years to go on my contract with Warner Brothers. I'm underpaid, but the roles haven't been too good but I'm grateful."

Skitch came out of the U. S. Air Force at the close of World War II and attracted attention in Hollywood as piano accompanist for Frank Sinatra. He then formed a dance band, which has been featured on Cap discs for several years.



MOST VERSATILE young lass in films, as 1951 begins, is Debbie Reynolds, who plays French horn in the Burbank Symphony, dances, sings, twirls a baton and, just incidentally, is rated as the most promising young actress on the MGM lot in Hollywood. She's seen with Lana Turner and Ezio Pinza in "Mr. Imperium."

Yma Sumac Film Soon To Roll

Yma Sumac's first motion picture will be shot in either Mexico or Spain, according to Mrs. Helen Rathvon, who will produce it. The Peruvian singer is signed for several flicks, as a result of her success on records, and Leith Stevens has associated himself with Mrs. Rathvon in the production end. The first pic will be made strictly for Spanish-speaking audiences.



THE BIG band boom which was predicted for the fall of 1949 never quite made it, although there were—and still are—unmistakable signs of better times for musicians.

The situation, now that 1951 is here, is much the same as it was three, five and even 10 years ago. None of the new crews, led by youngsters, has topped old-timers like the Dorsey brothers, Kenton, Herman, James, Brown, Lombardo, Kaye and Kyser in popularity. The old guys still have a certain box-office pull; while not as big as they enjoyed a decade ago, the cold fact is that none of the newer aggregations is drawing any better.

It is still a singer's market. Guys and gals who chant and croon remain more popular than the straight bands. But the trend back to dance bands, although slow and wavering at times, is still a trend as the new year commences.

Three old musicals, released back in '46 by Republic, are being edited and will be shown in theaters again shortly. Assigned new titles, "Earl Carroll's Sketchbook" will become "Stand Up and Sing;" "Calendar Girl" will go out soon as "Star Dust And Sweet Music," and "Murder in the Music Hall" becomes "Midnight Melody." Femme leads in the flicks, all B productions, include Connie Moore, Jane Frazee and Vera Ralston.

After a tour in the eastern states, and Canada, with his trio, Red Norvo skipped back to his Hollywood home in late December and opened at the Encore, an eatery frequented by top picture people. Norvo intends to winter in Southern California, returning to the eastern beat only after the snows have melted.

Stricken while featured at the Hotel Fairmont in San Francisco early last month, Billy Eckstine was bedded and seriously ill (a gall bladder disturbance) for several days. Later he played a week in Los Angeles at the Orpheum Theater, and he is booked for the Easter show at the New York Paramount Theater.

Benny Goodman and Gene Krupa disbanded their orks in New York. Krupa intends to concentrate on TV in 1951, possibly with a small combo.

Dimitri Tiomkin is writing original music and conducting the orchestra for "The Thing," a top-budget film which Howard Hughes is producing at RKO. Hughes had already started on the pic long before the freak novelty tune of the same title was recorded and popularized, and the film has nothing in common with the song.

Flashiest TV show on Los Angeles screens is the Ina Ray Hutton Hour over KTLA. She's leading an all-fem orchestra again, and specialty artists like Sandra Berkova, violin, and Betsy Mills, harp, are helping the blond Hutton to top Nielsen ratings. A beer company sponsors.

N. Y. Giants' Leo (Lippy) Durocher, wintering in Hollywood, says he is "considering" making a musical film with a baseball background. But no action, yet.

Dixieland Is A Relaxed Rhythm, Ray Anthony Confides; What'd He Say? What'd He Say? Huh?

By LYDEL SIMS
Noted Memphis Columnist

I have learned three things about dance bands, I think.

Dixieland is a relaxed type of rhythm.

The Glenn Miller style is identified by the clarinet sound in the saxophone section.

And the guys in hotel bands do not get their meals free.

Expert On Three Subjects

The jolting revelations came from Ray Anthony, who can qualify as an expert in all three departments. He and his band frequently play the better hotels, including the New York Statler and the Memphis Peabody. He is an exponent, if that is the word, of Dixieland music. And he used to play trumpet with Glenn Miller, which is like if

your grandfather fought with General Forrest.

We started out on the Miller business. With all the talk about him, I wanted to know how to recognize a Miller-type band.

"It's the clarinet sound in the sax section," Ray told me.

I asked if he meant the clarinet sound AND the sax section and he said no, not at all. Instead of five saxes you have four and a clarinet, and the clarinet plays the lead.

This is Dixie?

Naturally, that cleared up that point. We turned to Dixieland.

Drops Dixie Band

Unless members of the band stick together and keep going Dave Cavanaugh's Curbstone Cops, one of the nation's most popular Dixie crews, will disband this month.

Cavanaugh is leaving California to become New York head of artists and repertoire for Capitol Records on Jan. 10. He accepted the post last month while his Cops were doing bang-up biz at the Chi in Palm Springs, Cal.

"It is two-beat music," Ray said. "Two bass beats to the bar rather than four."

I was taking it all down. "Course," he added, just as caught up with him, "sometimes we go into a four-beat."

He looked at me and tried again.

And As For Food . . .

"To me," he said, "Dixieland is the most relaxed type of rhythm you can play."

At that point we lost all contact and shifted to the question of food.

Ray said the band players don't even get a special rate at the vegetable plate. A saxophone player pays as much for his corn as you or I.

And except for Ray, whose bandleader contract allows him to sleep in a suite, the guys buy their beds or sleep in their suits.

Now It's Cash On Line

This is general practice, he told me. It dates back to depression days, when some hotels wanted to include board and keep as part of the pay for a band.

Under this deal, a lot of musicians found themselves well-fed, well-slept and flat broke. So the rules got changed and both sides paid cash.

And as far as I'm concerned, serves them right. Anybody who says Dixieland is relaxed ought to pay for his own meals.

'51 Brings Change . . .

New Grove Plan Nixes Big Name Dance Bands

Jane Pickens was virtually set to open at the Coconut Grove of the Hotel Ambassador in Los Angeles on Jan. 9 in line with the famed room's new policy, started several weeks ago with Peggy Lee and Dave Barbour, of offering a top vocal act and a dance act along with a local, non-name "house" band for dancing.

Eric Thorsen and the Digatanos, dancers, followed the Lee and Barbour package on Dec. 19, negotiations for Ted Lewis and his troupe having fallen through. Don Cornell, who once crooned for the Sammy Kaye krew, and Anita Martell are signed for three weeks commencing Jan. 30.

Leader of the Coconut Grove orchestra is Eddie Bergman, veteran fiddler. He's fronting an outfit of Local 47 musickers at strictly union scale. Tony Cabot, one-time bandleader around Chicago was announced in last month's Cap News as conducting the Grove ork, is instead booking the room's attractions and is in complete charge of the music, lighting and all details regarding the artists.

Cabot and the hotel's brass believe they can enjoy larger profits in 1951, than in previous years, by buying singers and forsaking the big name orks. Men like Freddy Martin, in particular, dragged down big money for many years, and for Martin at least, the Grove was strictly "home."

The Grove competes with the Hotel Biltmore, chiefly, and the Sunset Strip spots like Mocambo and Ciro's to a lesser degree.

Jessell a Jockey?

Georgie Jessell may soon become a jock over the ABC net. He auditioned in December, taking time off from his exec position at 20th-Fox Studios.



HEAD MAN at Ciro's, the plushy Hollywood bistro, is Herman Hovver. He's pictured with Margaret Whiting, who was Herm's first guest when he became a disc jockey last month over the national network of Liberty, which is far more famous for its baseball airings than its music. Hovver's show is broadcast weekly with big name guests, like Maggie here, trading opinions on records and stuff.

Starr To Buck Whiting, Smith, DeVol In N. Y.

There'll be a hot time in the old town of New York this month with Kay Starr headlining the show at the Paramount Theater and a Hollywood package comprised of Margaret Whiting, Jack Smith and Maestro Frank DeVol topping the Capitol Theater bill.

Kay, who hit the jackpot in 1950 with a long string of best-selling platters, will open ahead of the Whiting-Smith-DeVol troupe, but it is probable that she will still be at the Paramount when the three Hollywoodians open later. The exact date at the Capitol hasn't been set yet because it will depend on how long the preceding picture and stage bill hold.

DeVol won't be directing his west coast dance band, which did so well at the Palladium in December. He will, instead, front a New York band playing his west coast arrangements. This because of a union ruling.

Les Paul Rests After Heart Attack

Knocked flat on his broad back by a heart ailment recently, Les Paul spent most of December at his California home in bed.

The versatile guitarist, who at one time was known as Rhubarb Red, and who later starred with Fred Waring's gang of Pennsylvaniaans, was ordered to rest by his physician "until at least the first of the year." But he found solace studying sales reports on his latest record, "Little Rock Getaway" and "Tennessee Waltz," which is said to be among the top 10 best-sellers in the nation. He uses trick guitar effects, of course, to obtain his "new sound" for the electric box.



RAY ANTHONY, whose views on music strike Memphis Columnist Lydel Sims as more or less debatable, poses with Bill Baldwin (center) and Frank DeVol. Baldwin has his own jockey show nightly over KMPC from the Hollywood Palladium. Both maestri have taken their bands on the road since this shot was made last month in Filmtown.

Film Music Getting Better Every Year?

Is the music in Hollywood motion pictures improving all the time?

A lot of musicians think so. They feel that a considerable portion of the original music being composed these days for films is comparable to the finest being composed anywhere.

Copland One Example

Aaron Copland's original music for "The Heiress" is a good example of the recent trend towards better, more artistic standards. William Walton's memorable music for the British "Hamlet" flicker a year or so ago also is indicative of the trend.

Much of Max Steiner's original writing is being praised by serious musicians and hard-to-please critics. He is probably the most talented of the Hollywood resident composers.

Remember, It's Functional

Margaret Harford, long a writer for the Hollywood Citizen-News, is among those who champion soundtrack music.

"Virtuous critics who readily denounce the Hollywood sound track forget that movie music primarily is functional music. In this respect, studio composers do their job supremely well," she says.

"The fact that film studios have inveigled such music greats as Copland, Stravinsky, Gruenberg and others to write original scores indicates that serious music has come to terms with a former pariah in spite of many doubting Thomases. The industry has turned out its share of indigenous composers, too: men who write entirely for the screen and do not traffic with the concert hall. They generally work with less glory to cheer them on, cultivating some of the smaller plots in the field and working hard and

steadily to improve music's lot on the screen.

Biogs Dying Out

"Perhaps on the ancient and honorable theory that one good turn deserves another, the motion picture has given a boost to so-called serious music and its chief stamping ground—the concert hall. Pianist Artur Rubinstein fills any auditorium not only because he is one of this generation's top-ranking artists, but movie millions know him, having first made his acquaintance when he dubbed Chopin for Actor Cornel Wilde with results as good musically, as any Carnegie Hall version. Since then, Mr. Rubinstein has turned out to be a natural as a screen personality, increasing further the number of his followers who have hustled to the concert hall to hear him in the flesh.

"Hollywood's 'Song to Remember' phase, which brought out a rash of music biographies on the screen and subsequent celluloid concerts, died down in the nick of time. The saturation point had just about been reached. Lately, we have been getting back to original film scores, which is a very good sign.

Flat Without Music

"Music's boon to the screen is its power to augment illusions, to heighten dramatic tensions and carry us easily across the transition line from reality to make-believe. We do not live our workaday lives to music by Miklos Rozsa, but, on the screen, Mr. Rozsa's music helps make an ordinary little tale felt strongly by us all.

"As a test, try viewing a sequence without music. The film minus music seems remote and flat and as unreal as the old silent movies do without words," she concludes.



REBEL RANDALL, and maybe you've seen her in motion pictures, emcees her own "Juke Box U. S. A." program five times a week over the mighty Armed Forces Radio Service network. The pup is Lion, who also is heard on Rebel's show between records. See feature story at right for the truly fabulous details of how AFRS operates.

Ellington Due On Feb. 3

Duke Ellington's annual California visit will come early this new year, his band already having been booked for a one night concert Feb. 3 at the Shrine Auditorium in Los Angeles.

The event will be another in the series of Gene Norman's "Jazz" concerts. Most of the old Ellington stalwarts, John Hodges, Lawrence Brown, Harry Carney and others, will appear at the concert. And there'll be a couple of innovations, including "cellulosols" by Oscar Pettiford. Crest Courtney, who books the Duke, also is trying to set the band on a location in Los Angeles but nothing, yet, has been signed.

Bobby Short East

After nearly three years at the Club Gala in Hollywood, pianist and singer Bobby Short opens Jan. 4 at Cafe Society in New York. He specializes in show tunes.

67 Stations, More Due, For AFRS Net Heard By 90,000,000 Daily

No one is quite sure just how the idea for a soldiers' network started. But today, as it was throughout World War II, the small white stucco building in Hollywood which serves as headquarters for Armed Forces Radio Service is the emanating point for 10 daily hours of recorded music, news, sports and dramatic features broadcast over 67 foreign stations.

More than 90,000,000 persons, every day, hear the AFRS programs. Two of the AFRS stations are operating in Korea, and five more soon will be active in the Far East.

Kill The Commercials

AFRS designs its many and varied programs for U. S. servicemen, all over the world. But millions of civilian "eavesdroppers" regularly tune in, too. The best in recorded jazz, western and folk music, classical and Tin Pan Alley music are all beamed out regularly—and humor by Bob Hope, Jack Benny, Steve Allen and other comics also is broadcast, with the commercials deleted.

Not to be confused with the Voice of America which is presented by the State Department as a propaganda outlet, AFRS is designed to bring entertainment and home news to troops everywhere.

Lana Fried a Steak!

Surveys, however, have indicated the largest group of listeners are foreign civilians who own shortwave sets. They are welcome and grateful listeners. Ninety-one pounds of fan mail arrived in Hollywood last week from Frankfurt, Germany, most of it from civilian "eavesdroppers" in occupied zones with a few smuggled letters from Iron Curtain countries.

The direct shortwave broadcasts begin at 5 p.m. and continue to six in the morning

through seven transmitting stations in San Francisco. A similar setup blankets Europe from the East Coast.

Command Performance, which originated in May, 1942, has been AFRS most publicized show. Last week it was being sent abroad for the 466th time.

Ex-G.I.s still remember the chuckles when by request a sexy-voiced Lana Turner fried a steak, a cow mooed balefully while a farm hand squirted milk into a tin bucket, Jack Benny and Jascha Heifetz played a discordant violin duet, and a weary G.I. latrine digger asked for and got "the sound of running water in a tiled bathroom."

Sports Not Overlooked

Rebel Randall, with canine friend Lion, pronounced "Leon," spins special recorded programs for the fighting men. And special events, including the recent Dixie-land Jubilee at the L. A. Shrine Auditorium, are recorded in their entirety on tape and later beamed out by AFRS over the 67 foreign antennas.

So are important football games, baseball games and addresses by prominent public figures.

AFRS, you can bet, has it. Ask those guys in Korea!

Nevada Leaping

The King Cole Trio and Nellie Luther are both performing in Nevada this month, Cole at the Riverside Club in Reno and Nellie, who just got back from England, at El Rancho Vegas in



LUSCIOUS LENA Horne looked like this six years ago, during World War II, when she regularly performed over the AFRS network for fighting men overseas. And today, she's still at it, singing, talking and boosting the boys' morale over the vast AFRS web. Note change in skirt styles; but Lena's smile is the same!

Las Vegas. Nat and Nellie vacationed in Los Angeles over the yuletide season.

Western Hits

'SHOTGUN BOOGIE'—Tennessee Ernie

'RFD BLUES'—Ramblin' Jimmie Dolan

'ALIMONY'—Tex Williams

'LITTLE SHOES'—Jess Willard

'BLUE BONNET BLUES'—Eddie Kirk

'POT OF GOLD'—Jimmy Wakely

'BRIGHT LIGHTS AND BLONDE
HAired WOMEN'—Tennessee Ernie

'HUMPTY DUMPTY BOOGIE'—Hank Thompson

'REMEMBER ME'—Joe Allison

'STAY AWAY FROM MY HEART'
—Tex Ritter

Available on either 78 or 45 rpm

Smiley Floatin' Down The River

Show Boat Off To New Orleans

By BEEP ROBERTS

Of all people, Smiley Burnette will be floating down the Mississippi this month on a show boat, headed for New Orleans. Smiley intends to stop the boat at towns along the way, from St. Louis, and put on shows to pay the expenses of the voyage.

And how 'bout the Tennessee trend for '51? "Tennessee Waltz" is up at the top in popularity and Tennessee Ernie is on his way back to Nashville to appear on "Grand Ole Opry" Jan. 13. The "Tennessee trend" was started by Pee Wee King, of Louisville, back in the early days of "Grand Ole Opry."

Williams Also on 'Opry'

Tex Williams, too, will be appearing on "GOO" and also on "Sunday Down South" in Nashville on Jan. 20. He's really busy these crisp, wintry days, having just finished another musical short for Universal-International and also doing his regular radio and TV programs.

Ole Rasmussen and his Nebraska Cornhuskers are in Oregon and Washington dance halls for the next five weeks—mighty cool up there in January!

Short Shots

Eddy Arnold, a recent visitor in Hollywood, is headed for Texas and personal appearances. . . . Roy Hogsed doing banner business at the College Inn in San Diego. . . . Hank Penny is going great guns at Riverside Rancho. They're calling Hank "Ole 'Tater Pie" because of the Cindy Walker hit tune. . . . Dee Kilpatrick, Capitol's recording man in Nashville, will be ringing in the new year recording Jimmie Skinner, who hops there from his home base in Cincinnati.



BUSIEST OF the western and folk singers—he's been hopping from California to Korea to New York and points between in recent weeks—is Jimmy Wakely. Jimmy is shown cutting his newest hit disc, "My Heart Cries For You," in Capitol's Hollywood studios between treks east and west. His audience includes Mary Ann Markham, west coast talent manager and Wakely fan.

Tex Ritter's "Go West" package show will shortly be playing resorts in both Las Vegas and Reno in that rugged Nevada country.

Going back to Texas after a long run in California will be Gene O'Quin.

Ann Jones remains in the east, and she's been doing remarkably well on one-nighters despite the weather.

Ken Nelson, western repertoire chief in Hollywood, is plotting a series of best-selling discs. Tex Ritter and Tex Williams, in particular, according to Nelson, are coming out in early 1951 with super-special waxings.

Wakely Thrills Young Fan

Jimmy Wakely's appearance last month on "Truth or Consequences" via CBS provided the thrill of a lifetime for the little blind child who also appeared

on the show. For those of you who didn't catch it, Ralph Edwards learned about the little blind youngster—who was a great Wakely fan—and then invited Wakely to the show. He told the child that his "consequence" would consist of accompanying Jimmy all the way through one of Jimmy's records with whatever instrument he could play. Jimmy, of course, was backstage singing through a microphone which had been set up to sound as though it were a recording that was being heard. When Jimmy finally appeared and made himself known to the tot, Edwards had them perform together and presented the delighted youngster with a Stromberg-Carlson radio combination and all the Jimmy Wakely records that Capitol has put out thus far.



ALTHOUGH SOME of the "cool jazz" musicians were awaiting the death of the Dixieland revival more than a year ago, the old-fashioned two-beat jazz was still stirring up new excitement as 1950 neared its end. In Hollywood, the town's radio jockeys turned out to watch special footage shot for Monogram's "Rhythm Inn" musical, featured by an all-out bash in which Pete Daily, Matty Matlock, Joe Yukl, Walter Gross, Budd Hatch, Wingy Manone, Ralph Peters and Barrett Deems all participated in a session which will highlight the completed picture.

"Rhythm Inn" stars Jane Frazer, Lois Collier and Kirby Grant, who plays the role of the leader of the Dixie combo. Paul Landres is directing.

Flicker, according to its producer, Lindsley Parsons, will be ready for the theaters in February or March.

Business was great in the California joypots on New Year's eve, as good as a year ago and better than average. Unemployment in the Golden Bear state is at an all-time low right now, according to figures released by state statisticians in Sacramento, and the aircraft plants are running wide open around the clock. That means prosperity. But nobody will admit it—taxes, y'know.

Bobby Sherwood's spectacular success as a WNEW jockey in New York is getting a lot of "I told you so" reaction from his fans here on the west coast. The guy can do anything—and well.

Louis Armstrong, King of 'em all, helped add to the merriment of the holiday season with his

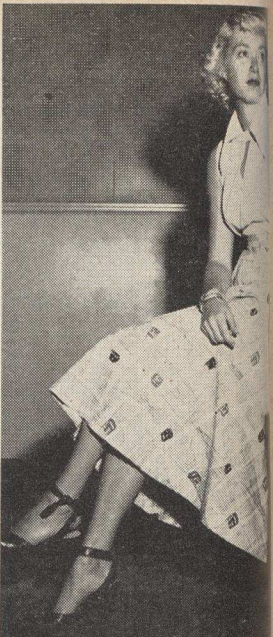
two-weeker at the Oasis in Los Angeles. Louie is liked, admired, respected and patronized by all, boppers, Dixie fans, swing addicts and even the longhairs. And he always features excellent musicians along with his own golden trumpet and frogged tonsils. Unlike most hot men, Armstrong can come back to Los Angeles any time he pleases.

"The Thing" has given Phil Harris a new lease on life. It's by far the biggest hit he ever came up with—many times bigger than his "That's What I Like About the South" hit of the 1930s. Best guess as to what "The Thing" is, despite what you may hear elsewhere, is . . . it's a record of "The Thing."

Joe Csida, energetic editor of The Billboard, sailed around L. A. for a week in December with Lee Zito of the rag's Hollywood bureau.

Steve Allen's desertion of Hollywood for greener fields in N. Y. television (via CBS) brought nothing but despondency from a few thousand, maybe million, late-at-night listeners. For all the bum chords he could beat out on the KNX Baldwin, the guy played a lot of purty piano—and his gags were the funniest of anybody in radio. Watch for him to return to Hollywood permanently in 1952. But that may be denied by the Paley-Stanton webbers back east.

MGM went ahead and gave the Julie role in "Show Boat" to Ava Gardner, who can't sing a lick, in true Hollywood fashion after testing several beauteous gals, Peggy Lee included, who could do the job the way the part was intended to be played. That's the way they make musicals out at Metro and as long as they are profitable—and they al-



STILL SPREADING her wings as a single, now that she's been adrift from the Stan Kenton band nearly a year, June Christy was the best reviews of her career recently at the Chicago Theater of the same bill with Martin & Lewis. June is the wife of Kenton's saxist, Bob Cooper.

ways are—that's the way they continue to make musicals. Miss Gardner's songs will be dubbed in by another voice, naturally. But millions of the audience won't know it unless it's out of "sync," as those big Technicolor musicals frequently are.

News from the Jan Garber camp—and that's a rarity—reveals that his band will play two weeks at the Steak House in Jackson, Miss., starting Jan. 22. Then the little North Carolinian moves into the Hotel Roosevelt, New Orleans, for four weeks beginning Feb. 8, and following Mardi Gras. A booking at the New York Statler will follow in March. Freddie Large, Jan's vet alto man, has been in and out of the band a couple of times recently but that's about par for the course.



- RED NORVO: Encore.
- TEX BENEKE: Palladium.
- RALPH FLANAGAN: Palladium, opening on Jan. 23.
- PETE DAILY: Royal Room.
- RED NICHOLS: Sardi's.
- KID ORY: Beverly Cavern.
- MIKE RILEY: Lyman's.
- BEN POLLACK: Club Bayou.
- EDDIE BERGMAN: Coconut Grove.
- RUSS MORGAN: Hotel Biltmore.
- MARVIN ASH: Hangover Club.
- ZUTTY SINGLETON: Club 47.
- VIDO MUSSO: Orchid Room.
- MATTY MALNECK: Ciro's.
- ARTHUR VAN: Colonial Ballroom.
- ERNIE FELICE: Sarnes'.
- PAGE CAVANAUGH: Sphinx Club.
- MARVIN JOHNSON: 1841 Club.

MEET THE JOCKEY!

JACK HOLMES got off to a fast start as a jock not too many seasons back by grabbing Jackie



Robinson for an exclusive radio interview when the great Brooklyn infielder visited Norfolk. Holmes spins his discs in a store window on Church street over Norfolk's WLOW, and his mail pull is steadily increasing from month to month. A former singer with the Jan Savitt and Joey Kearns bands, Jack served in the Navy during World War II, and is said to be the only Negro radio star in the Norfolk area.



STRICTLY FOR charity, Dottie O'Brien poses with two rough and rugged Rams, both stars of the Los Angeles pro football club. At left Bob Waterfield, who is married to Jane Russell, shares the beauteous burden with Elroy (Crazy Legs) Hirsch. Letters on their respective, er, well, chests indicate they represent the Recording, Television and Radio professions in the annual Community Chest drive for funds. Watch for Dottie's forthcoming record of "Four or Five Times." Should make 1951 her big year!

Flanagan Heading For Hollywood

Southern California dancers will see the Ralph Flanagan orchestra for the first time this month when Flanagan's troupe replaces Tex Beneke's band at the Hollywood Palladium on Jan. 23 for an engagement of four weeks.

Although his outfit admittedly emphasizes the clary-above-saxes-reed voicings popularized by the late Glenn Miller more than a decade ago, Flanagan at no time ever worked for or with Miller, as did Beneke. Palladium execs, and Flanagan's managers, are plotting a potent publicity campaign for the Pally run, the aggregation being little-known in the western states.



THE MARKED improvement in recent video programs is destined to continue in 1951, if promises made by the major networks and most of the independents are not shattered.

Here on the west coast, where good citizens courageously face total blindness because of kine-scopes and smog, the situation is vastly different than in cities throughout the East and Middle-west where the cable is available. Out here, the big network programs are viewed two and three weeks later. They are blurry; the sound is fuzzy and indistinct.

And so, naturally enough, the better local programs rate big and loyal audiences. Spade Cooley, for example, gets as many viewers with his one-hour variety show as does Milton Berle. Ina Ray Hutton's hour of music is seen by more people than watch Ed Sullivan's big-budget CBS revue. Clifflie Stone puts on a western musicale over a small independent station and attracts a larger audience, in Southern California, than Fred Waring, Perry Como, Frank Sinatra and many another cock o' the New York walk.

The time element is important. Here in California, we'll be seeing Milton Berle's New Year's program closer to Valentine's Day. Exaggeration? NBC in Hollywood ran a Morey Amsterdam kinnie a few nights before Christmas which, originally, had been presented over the eastern network on Columbus Day, last October.

That's the way it goes, in the far west.

As for 1951, there won't be any major change. The cable is due to be completed sometime in '52. Until then, stock up on Murine!



BEST WISHES for a happy new year are expressed here by four gents who will have a hard time topping their 1950 successes—left to right are Tennessee Ernie, Tex Williams, Phil Harris and Eddy Arnold. They met at a Hollywood reception for Arnold, who was visiting Hollywood briefly. Williams and Harris have been competing with each other for years with their respective "talky vocals" on records. But they had never met until Arnold and Tennessee Ernie brought them together.

• Filmtown Shorts •

Eddie Cantor won't like it, but RKO is nevertheless going ahead with plans to reissue its 1944 feature which starred Cantor, "Show Business." Flicker will go out to theaters in late January. . . . Jack Carson, commuting between his Hollywood home and his New York TV show, is stopping off in Las Vegas for 10 days to head the floorshow at the Last Frontier Hotel. . . . Red Ingle and his band and Pete Daily's Chicagoans knocked off five TV film shorts for Lou Snader last month, with Duke Goldstone directing.

* * *

Gen. MacArthur suddenly canceled out Danny Kaye's Christmas tour of Korea. Leo Durocher was to have made the trek with Kaye. . . . MGM used 120 dancers in a ballet sequence which runs 12 minutes on the screen in "An American in Paris." Johnny Green handled the music. . . . There's plans afoot, whatever that means, for Hal Stanley and associates to produce a feature-length film early this new year which will star a gang of recording stars.

* * *

Clark Dennis checked in at his H'wood manse after a long eastern trip. . . . Jim Petrillo "persuaded" Horace Heidt to cough up union scale salaries for the Heidt musicians who helped Horace make an audition film for TV. Heidt had neglected to pay off, Petrillo charged. . . . Sam Goldwyn soon will start a musical, "Billion Dollar Baby," his first in three years. . . . Muggsy Spanier's run at the Tiffany in L. A., which ended Dec. 23, was the most successful an out-of-town Dixie band has ever played in Southern California. . . . Billy Eckstine enjoys a brief Honolulu fling this month. He's still trying to shake off that illness before he goes back to the ice and snow of the east to fulfill commitments.

Hits

'TENNESSEE WALTZ'-'LITTLE ROCK GETAWAY'
- Les Paul

'I'LL NEVER BE FREE'-^{Kay} Starr - ^{Tennessee} Ernie

'HARBOR LIGHTS'-'NEVERTHELESS'
- Ray Anthony

'OH BABE'-'EVERYBODY'S
SOMEBODY'S FOOL' - Kay Starr

'I'LL ALWAYS LOVE YOU' - Dean Martin

'A BUSHEL AND A PECK' - Whiting - Wakely

'ORANGE COLORED SKY' - ^{Nat} Cole - ^{Stan} Kenton

'AUTUMN LEAVES'-'MR. ANTHONY'S BOOGIE'
- Ray Anthony

'TAMBARINA'-'SOMEWHERE, SOMEHOW, SOMEDAY'
- Les Baxter

'GESHRAY OF DEVILDE KOTCHKE' - ^{Mickey} Katz

All on either 78 or 45 rpm

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Queen Of The Grove



PEGGY LEE blossomed out in high fashion for her recent run at the Cocoanut Grove of the Hotel Ambassador in Los Angeles, and three orks provided music on the bandstand. Shown Grooving with Peg are Pete Rugolo and, at right, pert Gloria De Haven, who is finishing work in RKO's "Two Tickets To Broadway" this month. Peggy and Dave Barbour are on vacation now, and probably won't work again until March when her songs and Barbour's Quartet go into New York for a run at the Waldorf-Astoria Hotel. Eric Thorsen and the Digitanos followed the Lee-Barbour combine at the Grove.